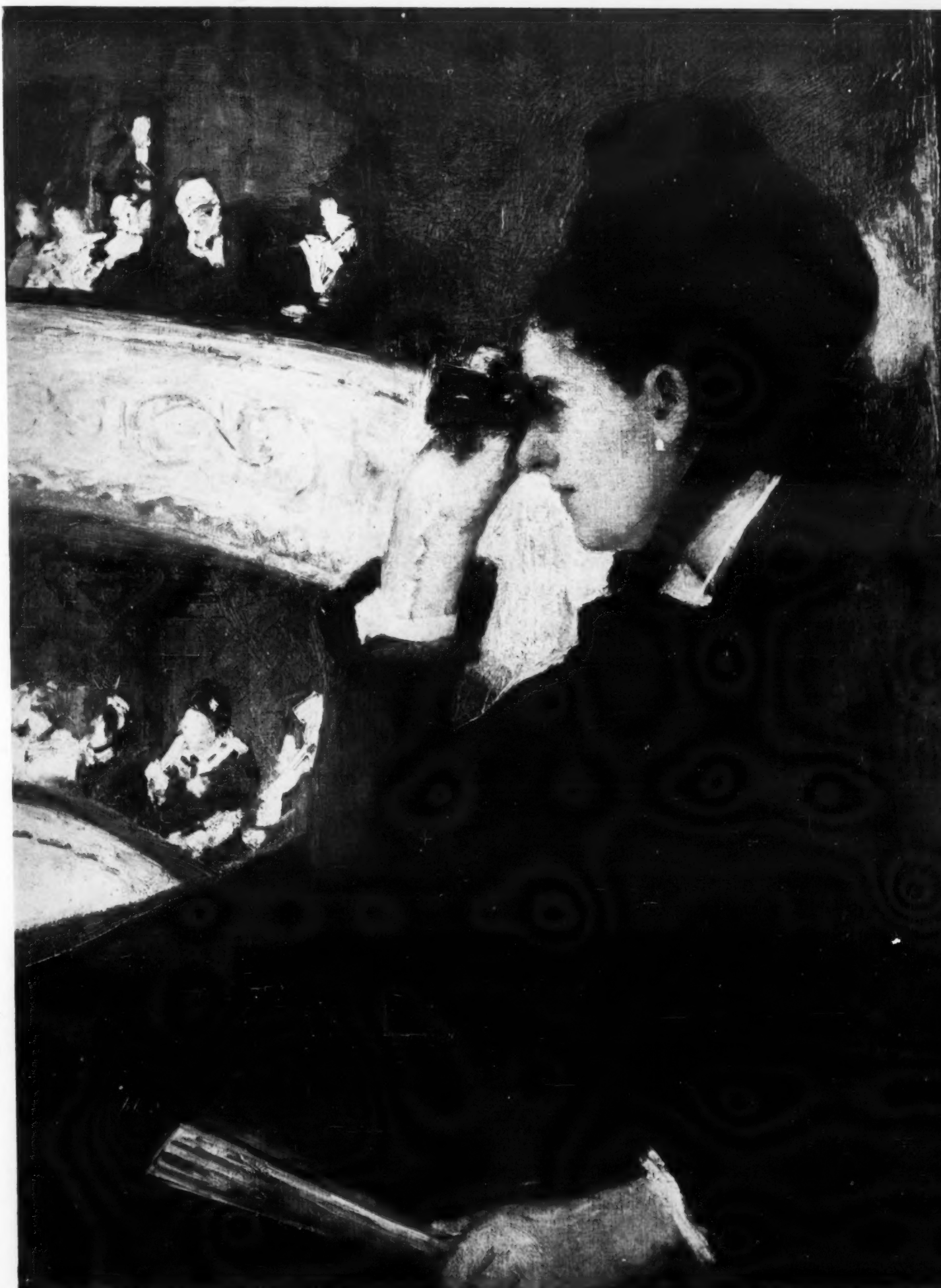


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BOSTON'S NEW CANALETTO: DETAIL SHOWING THE BACINO AND RIVA DEGLI SCHIAVONI

THE ART NEWS

APRIL 8, 1939

A CAPOLAVORO OF CANALETTO

Boston Gets the Castle Howard "Bacino di San Marco"

ONE OF Canaletto's outstanding Venetian views, ranking in quality with the unrivalled group of paintings in Windsor Castle and in the National Gallery, London, has recently been acquired by the Boston Museum of Fine Arts. The canvas comes from Castle Howard, Yorkshire, England, and has been in the Howard family since the eighteenth century. There is no record among the Castle Howard papers of the date of its acquisition, but it is said to have been acquired by the fourth Earl of Carlisle (1694-1758) direct from the artist himself.

The scene represented is the Bacino di San Marco, the standpoint being near the point on which the Customs House of Venice stands. On the left of the picture the Riva degli Schiavoni sweeps around toward the Island of Sant' Elena in the far distance. On the left is

larger vessels can be distinguished the flags of Venice and of Great Britain and Greece.

The painting itself is an admirable example of Canaletto's power of combining an immense amount of vivid detail with breadth of treatment. The figures, the shipping and architecture all bear witness to his remarkable powers of observation and his dexterity of touch. At the same time, all these details are arranged to yield a bold and easily comprehensible design based upon a series of curves which find a focus in the center of the canvas and are balanced by a series of emphatic horizontals. The painting is also remarkable for its luminosity and feeling for atmosphere. Here is the silvery light of Venice far more characteristic of that city than the hot golden sunlight associated with it by summer visitors. Here, too, is seen



RECENTLY ACQUIRED BY THE MUSEUM OF FINE ARTS, BOSTON

"BACINO DI SAN MARCO, VENICE," ONE OF THE MOST BRILLIANTLY DRAWN DESCRIPTIONS OF THE CITY BY CANALETTO

seen the old Zecca or Mint with the domes and campanile of St. Mark's behind it. In front of the Doges' Palace is moored the Bucintoro, the official barge of the Doge. To the left of this is seen the prison. Behind the houses of the Riva degli Schiavoni appear the campanili of various churches, including S. Zaccaria, and in the distance behind the central mass of shipping S. Pietro in Castello. On the right of the picture is seen the Island of S. Giorgio with the Church and Campanile built by Palladio and the monastery. On the extreme right is the end of the Giudecca and the Church of S. Giovanni Battista, now destroyed.

In the Bacino itself is a great variety of shipping, conspicuous being the gondolas and sandolos peculiar to Venice itself. On the

Canaletto's skill in handling his light to bring his detail together and emphasize the design.

It is always difficult to date the work of Canaletto with any exactness, but the fact that the Church of the Pietà which Massari began to build in 1745 does not appear shows that the picture was painted before that date. Stylistically, it is more developed than the group of four paintings in the collection of Mr. E. C. Hosmer of Montreal, which can be dated securely 1726 and 1727. The tendency toward calligraphic handling is much more marked here and foreshadows methods that were to mark Canaletto's work after he went to England in 1746. It is probably safe, therefore, to date the Boston picture about 1740, from the full maturity of the artist's style.

THE STAGE IN ART OF 300 YEARS

The Theatre from Watteau to Dali

BY
ALFRED M. FRANKFURTER



LENT BY MR. AND MRS. JOHN M. SCHIFF

THE "OUTDOOR
THEATRE SCENE"
IN WATERCOLOR
AND GOUACHE OF
CHARLES COCHIN

FIGURATIVE footlights gleam inextinguishably and the echoes of long spoken curtain-calls haunt one evocatively through the ghostly theatre of three centuries in the romantic exhibition of the artistic aspects of "The Stage" now at Messrs. Jacques Seligmann & Company. Refreshing the threadbare exhibit fabric of the last few seasons with a new theme, the forty-four paintings and drawings here are an excursion into the liaison of art to theatre from Racine to Harpo Marx — but only in the sense of sug-



LENT BY MR. PAUL J. SACHS

GIANDOMENICO TIEPOLO: "PUNCHINELLOS WITH DANCING DOGS," IN PEN AND WASH

"SCENE FROM THE OPERA, LES INDES GALANTES" PAINTED BY LANCRET ABOUT 1735

LENT BY MRS. MORITZ ROSENTHAL



gestion of subject matter and not of actual connection with the art of stage and costume design. This condition has fortunately restricted the showing to readily assimilable proportions, beside creating a purely artistic, non-functional vision of the stage seen through the eyes of painters. But it has also deleted something of the vitality and attraction which the living union of one art with another must inevitably manifest, and it is rather regrettable that, except for one brilliant sketch by Bérard for a ballet decor, there is a total absence of original documents for the brilliant scenery invented by Picasso and Derain for the ballet, of the theatrical posters of Toulouse-Lautrec, of the costume sketches of Menzel and Slevogt. That, however, the inclusion of such material would have made the task of the exhibition far more difficult is quite true, for it would have opened the gates to the problem of differentiation between artistic and sentimental records of an art more emotional in reminiscence than any other. As it stands, the beribboned memento and the lustrous limning of the Edwardian matinée-idol have wisely been avoided, and the exhibition invites judgment on an artistic basis alone.

The play thus being the thing, it is the enchantment of the theatre for the artist which is the plot. No greater enchantment, to be sure, than for the layman, as Lee Simonson remarks in his cogent foreword with its recollection of the universal charm of the stage for youth. Watteau's philosophical thematic use of the Italian Comedians and their French colleagues as the expression of the human tragicomedy, Domenico Tiepolo's preoccupation with Punchinello, the Till Eulenspiegel of *settecento* Venice and its popular street plays, are parcel of the same irresistible compulsion of the theatre as Picasso's self-projection into the Pagliaccosque harlequins and mountebanks and Rouault's *dégout de la vie* translated into the eternal pathos of the clown and the ballerina. Yet all belong to the wonderful process of identification with the palpably imaginary and unreal that constitutes the supreme escape to which the stage is the entrance for all people, whether glimpsed in the street fair of the Paris faubourgs of Seurat's *La Parade* or the elegant *cercle* of the Opera in the gaslit *fin-de-siècle* grandeur of Degas and Mary

"PORTRAIT OF HARPO MARX," SALVADOR DALI'S SURREALISTIC FANTASY (BELOW)

EXHIBITED AT MESSRS. JACQUES SELIGMANN & CO.



LENT BY THE ART INSTITUTE OF CHICAGO
"IN THE WINGS" BY FORAIN
SIGNED, DATED 1893 (ABOVE)

Cassatt, or, for that matter, in the new unlimited arena of Harpo Marx's immortal cinematic pantomime.

There is, in fact, a good deal of a marvel in the degree to which the world of the theatre remains intact, a thing of itself, rather merely a scene for the artist than, as other forms of life, his subject analyzed, conquered and brought to canvas. Lancret's beautifully complete and entirely delightful *Scene from the Opera, Les Indes Galantes* much more completely evokes the spirit of the open-air performance in a royal park, even of the unseen spectators, than it penetrates the masks of the performers; no less Cochin's equally charming gouache with its august atmosphere of the brilliant audience and the complete acceptance of the make-believe rather than the inner character of the actors. A little closer to the reality of the dressing room is the precious little portrait of the Venetian actor, so obviously a favorite male soprano, *Signor Scalzi*; and the factual record by Marco Marcola of the performance of a Goldoni *commedia dell'arte*, doubtless richly effusive in comic error and mistaken identity, in the setting of the Arena at Verona.

But it needs the romantic and realistic inclinations of the nineteenth century to penetrate the exterior glamor of the footlights and the boards and to extract the humanities beneath. No tragedy could be more moving than the personal destiny of the protagonists in their real life as they move on in Dauterive's unforgettable *Acrobats Moving* from the last stand, its reserves





LENT BY THE RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE
LAUTREC: "YVETTE GUILBERT TAKING A BOW," OF 1894

of amusement and those willing to pay for amusement exhausted, to a new one with at least potential promise of profitable laughter. Like Daumier, Lautrec and Forain and Rouault attain a measured cynicism toward their subject matter, but the curious fact remains that they are all inevitably captivated by the life underneath which they show one the woes, cupidities and more than ordinary worldly weaknesses; unable to resist it or leave it alone, they become part of the same inevitable force to which their puppets have long since succumbed. For Renoir and Degas, however, there is far greater joy in the pure fantasy and literally the color of stage pageantry: *Mme. Henriot en Travesti* is an ecstatic discovery of the wondrous spangles and shimmer of the costume play, delightful to the artist beyond compare with the search for brilliance in workaday attire; the iridescent reflections of the gas-lamp footlights in the tulle of *balletteuses'* skirts, the superb anatomical exaggerations of their enormous variety of poses, occasionally seen down the perspective of the instruments of the orchestra, offered Degas a far wealthier panorama than his other occupational fields of observation.

To be able to speak as enthusiastically of the mutual souvenirs of the modern stage which constitute their own little section of the exhibition would be pleasant as well as kind, but it is im-

possible. Since dramatic critics would undoubtedly blame the painters for so uninspiringly commemorating the famous theatrical figures of our own day, perhaps an art critic ought to pin the fault on the subjects. It may well, however, rest with both. Alone among recent contemporaries Dali's grand vision of Harpo Marx seated in mute splendor amid the poetry of flaming giraffes is equal to the immortal way in which Watteau and Daumier caught the imaginary and life-giving quality of the theatre. That is the spirit which, expressed in Prospero's closing words in *The Tempest*, art and the stage share in a union of aesthetic function and purpose, in which they are so alike that the reference could be to one or the other:

"Our revels now are ended: These our actors
(As I foretold you) were all Spirits, and
Are melted into air, into thin air,
And like the baseless fabric of this vision
The cloud-capt towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And like this insubstantial pageant faded
Leave not a rack behind: we are such stuff
As dreams are made on; and our little life
Is rounded with a sleep."



LENT ANONYMOUSLY
"DANSEUSES ROSES," A PASTEL BY DEGAS EXECUTED IN 1883

INDEPENDENTS HOLD an OWN WORLD'S FAIR

BY DORIS BRIAN

THE annual *Dies Irae* staged by the Society of Independent Artists at the Grand Central Palace is, as usual, thick with both blessed and damned. A memorial group of works by the late members, William J. Glackens and Allen Tucker, as well as a section devoted to Pan-American artists and to refugees, augments the large assemblage. The Society's very worthy purpose of giving to everyone an opportunity to exhibit without discrimination is laudable, but this yearly trial has a secondary, negative, and equally important function: it is not only the spectator but also the artist who must be the judge, and if the creators of the less successful pieces will accept the evidence of this showing in the company of their peers and their betters by gracefully removing themselves from the scene, both they and the public will benefit. In the last analysis it is the—if possible—objective evidence of his own eyes upon which the artist must rely: his darling, poised in the studio, may turn shy in public, and it is a wise parent who recognizes the limitations of his offspring.

In general, the sculpture section stands head and shoulders above the rest, not only because the glyptics are displayed beautifully against a felicitous blue rotunda, but because, since the high cost in physical expenditure and financial outlay forces the sculptor to hesitate more than the painter before starting a work, proportionately fewer bad statues are produced. Warren Wheelock's agile *Black Dancer* is particularly striking, and José de Creeft's large pine figures are shown to advantage. Sally Ryan exhibits excellent, monumentally conceived, bronze busts; Barbara Joseph, a charming little horse; Robert Bros, a well made Hellenistic nude; and Louis Quaglino, an appropriately entitled head, *Enigma*. Among other good pieces are those by Erne Joseph, Rosa N. Walinska, Frederick Bustamante and Nancy Proskauer.

The "arrived" painters, graciously refraining from putting forward their best work, mingle in the crowd with an air of dignified democracy. However, a number of pictures, such as William Meyerowitz's sprightly *Horseback Riders*, his beautifully tinted and patterned *Still-Life* and A. S. Baylinson's colorful negro *Adam and Eve*, assert their worth before consultation with the catalogue prejudices the spectator in their favor. Outstanding also are the strength of composition and the soundly painted whites in Irwin D. Hoffman's *A Pastoral, Puerto Rico*, the novel execution of John Sloan's cross-hatched nude, the monumental pathos of M. Azzi Aldrich's *Refugees*, the painterly quality of Polly Ames' study of a child, the linear vivacity of Theresa Bernstein's *Symphony Orchestra*, and the golden tone of Merele Provost's paintings. Fred Buchholz is strong with the effective use of light in *Woman with a Lamp*, while



EXHIBITED AT GRAND CENTRAL PALACE

WARREN WHEELOCK: "BLACK DANCER"

Charlotte Cushman's wistful *Nuns* is a little treasure. A contribution in sheer delight is given by the texturally rich primitive landscape and the captivating *Muses* by Irvin Kierstein. Other interesting paintings are by Bertram Hartman, Lawrence Brennan, Fred Gardner, Fritz Rockwell, Frederick Detwiller, Daphnis Nassos, Edgar Ewing, Edith Panke and Mary Regensburg. Effective portraits are exhibited by Xavier Barile, Esther B. Goetz, Gertrude Jacob, Magda F. Pach, Corydon Wheat, Rufus A. Bastian and Walter Pach.

Certainly the show offers variety not only in quality, but in form and in content. Political cudgels, anti-dictatorial and anti-war, are taken up by Gurdon Howe whose *Appeasement* is a strong plea, by the florid bombast of H. Herose's *Religion in Europe*, by H. L. Bauman, Horace Pickering and others. Abstractions and semi-abstractions with both American and European flavor are present: Byron Browne is reminiscent of one phase of Picasso, George Constant of another; Mary E. Hutchinson renders hands on piano keys with calm effect in *Nocturne*, while Paul Devereau screeches in loud colors.

Past periods are called forth by Henry Grub's middle-aged nude in a Titianesque arrangement, Alice Zur Cann-Boscowitz's nineteenth century portraits, and Lawrence Sciarrone's *Arabian Beauty* out of a French Salon. Future techniques are forecast by experiments in clear, fluid colors in fresco and baked enamel by Philip Evergood, Charles Grovic and Louis Stool.

Watercolors and prints worthy of note are contributed by Herbert Tschudy, Karl Edelmann, Rockwell Schaeffer, John Taylor Arms and Everitt Kilburn Taylor.

(Continued on page 20)



EXHIBITED AT GRAND CENTRAL PALACE

WILLIAM MEYEROWITZ: "HORSEBACK RIDERS," IN THIN PAINT, CRISP COLOR

COMPLETE VIEW *of* REMBRANDT

Prints by Him and His Contemporaries Seen at Cleveland

BY HENRY SAYLES FRANCIS

A CURRENT showing of etchings by Rembrandt and his contemporaries at The Cleveland Museum of Art is motivated by the opportunity offered through recent expansion that included a magnificent and spacious gallery to be devoted permanently to prints. While the preceding exhibitions have shown fifteenth century German prints, sixteenth century German engravings, sixteenth century German woodcuts, and Lucas van Leyden and his

ment in this style, and, with Rembrandt, form the dividing line between the earlier and pronounced religious aspect in pictorial schemes, and that of the secular viewpoint of today.

Rembrandt inherited, as did all artists of those periods, a traditional background gained from his apprenticeship with minor teachers, Jacob van Swanenburgh of Leyden and Peter Lastman. Neither of these painters had great distinction except that they



EXHIBITED AT THE CLEVELAND MUSEUM OF ART

"THE THREE CROSSES" BY REMBRANDT VAN RIJN, A MONUMENTAL MASTERPIECE EXEMPLIFYING THE ARTIST'S LAST STYLE

contemporaries, the present collection is designed to illustrate mainly a cross-section viewpoint of the Dutch seventeenth century genre artists.

In distinct contrast to the preceding exhibitions, which, barring a few isolated examples, were mainly composed of religious subjects, the emphasis of this aspect of the graphic arts even in portrayal of religious subject, has a spirit most truly actuated by the homeliness of daily life. By no means the innovator of the genre subject and the genre viewpoint, these artists represent the most sincere achieve-

provided Rembrandt with his vehicle of expression. The departure in his style were due mostly to his own superior individuality and inventiveness, and to an association, actually or vicariously as the case may be, with the works of the great Italian realist Michelangelo Caravaggio.

Rembrandt's contemporaries, as exhibited in this particular group, contain fine examples of Adriaen van Ostade, Claes Pietersz Berchem, Ludolf Backhuysen and others. Holland of the seventeenth century, with its rich burghers and prosperous economic



EXHIBITED AT THE CLEVELAND MUSEUM OF ART

"THE PIPING SHEPHERD," ETCHING BY BERCHEM IN THE GENRE MANNER (LEFT); REMBRANDT'S RARE "SUPPER AT EMMAUS"

conditions, was a vicinity ripe for the development of the distinctly personal viewpoint which marked realistic changes in intellectual expression. The fact that the wealth so developed was held largely in the hands of individuals changed the emphasis of creative effort in art from courtly manifestations and large decorative schemes to the style of the easel picture. Traditionally, the Flemish and Dutch pictures had been portable altar panels, mostly small in size, and had never aspired to the monumental achievements of Italian art of the fifteenth and sixteenth centuries. Whereas the church and the religious point of view was perhaps the most motivating force of artistic creation in the earlier centuries of Dutch and Flemish painting, as also with the German, one is conscious that the realities of life around the artist were reflected far more for their own sake than for any glorified preoccupation with imaginative grandeur. Therefore, after the Peace of Westphalia in 1648, which recognized the independence of Holland, and despite the belligerent aspects of the war waged by Louis XIV against her, Holland became the richest and most civilized country of Europe, and, as has been suggested, the heir to the glories and prosperity of Venice of the sixteenth century.

Furthermore, though still deeply religious as a people, the fact that Holland upon its independence became a Protestant nation, tended to accentuate the empha-

sis upon everyday existence. The Dutch loved nature also, and for the first time landscape painting becomes of major importance as subject matter, as well as the homely scenes of farm and barnyard, previously included only incidentally. As a whole, they translated the subject matter in truly realistic terms heightened by an appreciative comprehension of the brilliance of sunshine and the depths of shadow. Thus it is that Rembrandt in his handling of chiaroscuro found its stimulating source in the vivid treatment of Caravaggio.

In the present exhibition there are three periods of Rembrandt's etched work illustrated. The first (1628-39), the more simple treatment of a so called painter's technique, with a careful and detailed draughtsmanship, and where the use of cross hatching was included as a treatment of shading; for the second (by about 1640), a system of open line work with sparing inclusion, or without cross hatching, and with the use of drypoint which became an important factor in heightening the effect of light and shade, such as the famous *Blind Tobit* (H. 252); third, the latest style, dating from 1651 onward, melodramatic and rich in its romantic conception and exemplified by the etching of the *Three Crosses* (H. 270), and other later and monumental examples. In this last manner, drypoint is the predominating medium for the rendering of chiaroscuro and the

(Continued on page 20)



EXHIBITED AT THE CLEVELAND MUSEUM OF ART

"THE PAINTER'S STUDIO," AN ETCHING BY A. VAN OSTADE

New Exhibitions of the Week

RECENT CANVASES BY BOTKIN, PAINTER OF PSYCHOLOGICAL TYPES

THE seriousness of conception, able handling of composition, and real beauty of carefully built up color in the recent paintings by Botkin at the Marie Harriman Gallery again show the high quality of this artist. It is impossible to look at his work without thinking of Daumier to whom he is related—though without any degree of slavish dependence—both in spirit and in style. Like that master, he combines an astute awareness of psychological values and a preoccupation with the artistic problems which will best express in pigment on canvas his observations of human beings. Like him, he uses plain-featured, earnestly sincere members of the lower and middle classes—artists, music lovers, clowns and workers—in solid pictures subtly glowing in tone. The forms are compactly modeled by a subservient brush in a closely knit mosaic of carefully selected colors tied together by free outlines.

The quality is high and fairly even, and each painting enjoys the dexterous integrity which characterizes the others. However, a few, perhaps, stand out: the wonderful pyramid of three figures, dark—despite the fact that one is wearing a white garment—against sunlit foliage in *Mountain Road*; the penetrating studies of orchestra audiences, *Music Lovers* and *Beethoven's First Symphony*. *Comedian*, a picture of a clown, has the dramatic, unsentimental pathos with which Daumier invests similar subjects. D. B.

CLARITY AND ORGANIZATION IN DREWES' EXPERIMENTAL ABSTRACTIONS

RARELY does one encounter such breadth of scope in abstract paintings as may be seen in Werner Drewes' current exhibition at the Artists' Gallery. Among over twenty canvases no two recall

each other in their clear eloquent color, nor their imaginative designs. Starting with a construction basis this artist attains combinations of shapes and textures, depth and interest of perspectives, and clarity of pattern which make each one an individual expression. Drewes, who has been teaching for several years at Columbia University, does not believe that abstract painting can be a substitute for representation, but that they parallel each other. He does experiment in *Translation of Botticelli* and evolves an amusing interpretation of a well known theme in terms of geometrical shapes. But for the most part his work in this show takes such forms as *Cool Vertical Formation* and *Two Red Figures*, the latter an achievement in pure color which is exhilarating. To anyone who searches for meaning in abstractions, this exhibition is recommended. Drewes handles his forms with such coherence, his color harmonies are so eloquent, that his work speaks out clearly and with authority. J. L.

THREE ILLUSTRATORS: WORK BY RUSSELL FLINT, HASSELRIIS & FOGARTY

IF W. RUSSELL FLINT, who is exhibiting at the galleries of Arthur H. Harlow & Co., is not a highly original artist, he has an absolute control of the media of watercolor and etching which he employs in the creation of entirely satisfactory work. Vacations in France and in Spain have largely provided him with his paintable material, and *The Mountains of Alicante*, rich in the rusts and purples of the locale, is, perhaps, the most impressive paper. A feeling of broad space and of refuge from glaring southern heat is found in *The Market Hall, Richelieu*, in *Cooper's Luncheon, St. Tropez*, and in *Retreat From the Sun* wherein well painted nudes dip themselves in crystal water.

The etchings, characterized by a mastered line, include mythological pieces, views of acrobats and dancers, and traditional architectural renderings of a familiar type.

Though dealing with entirely different subject matter, Malthe Hasselriis belongs to the same class of able practitioners as Flint. His work, current at the Grand Central Art Galleries, shows that he has a fine command of his tools, and can produce with equal aplomb faithful miniature portraits, bits recalling the Florentine *quattrocento*, and remarkable paintings on silk in the Chinese manner. If his still-lives, which give in detail the glaze on Chinese pottery and the decomposed iridescence of antique glass, are somewhat pedestrian despite accomplished technique, his illustrations of Chinese poems and stories display grace and charm as well as fine execution.

At the Kleemann Galleries there is a memorial showing of the work by another illustrator, Thomas Fogarty, who died last year. Mostly in brittle pen line, his drawings—which were long familiar to the readers of the *American Magazine*, the *Saturday Evening Post*, *Harpers*, and so on—have a nostalgic quality calling forth memories of fragrant, long spring afternoons. A few watercolors, dry and tight in technique, are pleasing in tonality, and one, *The Village in the Valley*, a broad landscape panorama, glistens in the warm twilight. D. B.

THE MASTER DRAFTSMEN OF FRANCE: A UNIQUE SHOWING

EXHIBITIONS of early French drawings are not only of utmost rarity but are so exquisite a source of aesthetic enjoyment that a visit to the twenty-five or so small masterpieces of the sixteenth and seventeenth century now being shown at the French Institute should be obligatory even to those surfeited with a daily diet of 57th Street.

Though individual examples exist in America no showing like the present one has ever been presented in this country, nor did French draftsmen make so handsome a representation at even the famous 1933 Burlington House exhibit. The Louvre has munificently contributed nearly twenty drawings never before seen here which are supplemented by loans from the Bibliothèque de l'Ecole des Beaux-Arts and by privately owned works—an ensemble deserving the highest acclaim.



EXHIBITED AT THE MARIE HARRIMAN GALLERIES
"MUSIC LOVERS," BOTKIN'S SENSITIVE CONCERT HALL STUDY

Though the technical virtuosity of its practitioners soon established it as an independent art it is drawings such as these which supplement our knowledge of the all too scanty painting of the period. But being destined more for albums than for reception rooms they are infinitely more personal than the *portraits de parade*—probably the most personal documents that have come down to us in the whole history of art—though retaining all the former's vigor of spirit. Line of the most delicate, reticent character describes nuances of expression with dispassionate attention. Where even as fine a technician as Ingres emphasizes and digs in, the anonymous sixteenth century French artist holds back knowing that what he has to say need be said but once, and briefly. Costumes are gorgeous but he is never seduced by decorative detail. The elaborately worked doublets are indicated by faint, dry pencil touches—the opposite pole from the over-descriptive art of the Netherlands though no less specialized and arduous.

While a sober perfection of line characterizes the earlier works the seventeenth century Dumonstier is gayer, more worldly, more a portraitist in the eighteenth century sense. Dumonstier's treatment of hair, to which he gives all its coarse, bristling vitality, is astonishingly free, his placing of figures in space has a three-dimensional, painterly quality. One marvels at the range of tone, the warm roundness of flesh produced with red chalk and the faintest of color washes. And above all these characters live, florid or sober, astute or disingenuous, sensual or austere, and with a vitality which makes them as unforgettable as persons as they are as works of art.

R. F.

JULIUS DELBOS AND RUSSELL CHENEY, PAINTERS OF PLACID SCENES

TWO artists share the honors this week at the Ferargil Galleries. They work more or less in the same idiom of New England landscapes, architecture and scenes at the waterside. Julius Delbos continues his skillful description of water that is very, very wet, and is particularly characteristic and successful in those subjects which use a cluster of dories tied in casual manner near the shore, making an accidental pattern which Delbos' eye seizes upon. *Waterfront* is the title of one of these. *Lanesville* shows him in another manner, but again with his chief interest in his material as pattern. Here he exploits the wooden scroll work which outlines the roof of an old house, so that this one element furnishes the interest for his whole composition.

Russell Cheney too claims one's attention on the grounds of his basic design rather than for considerations of color or the evoking of a mood. His best work is seen in those examples which incorporate a winding road, or the undulating path of a river into his compositions as the backbone of his pattern. *Bridge in Winter* and *March Street Bridge* both are firmly built upon this device, and it is their chief interest. Cheney is apt to incline to a posterish, flat color and flat surface view, and in this he is less successful. *Pheasants* is one of his best and most careful studies in still-life.

J. L.

FROM ABSTRACTION TO REALISM: A SHOW OF MANY CONTRASTS

AN EXHIBITION in Contrasts" assembled at the Nierendorf Gallery by Katherine S. Dreier is the fruition of a very good idea: the simultaneous showing, to the mutual advantage of the two entirely different art forms, of lyrical, green-invested landscape reveries by Mary A. Coogler and a group of abstractions. But the interest of the display goes beyond, and perhaps in part defeats, the avowed aim since the abstractions are in themselves so varied and so rich in quality that the spectator tends to devote his attention to contrasts between Klee and Kandinsky and to forget the quiet Corot-ism of Coogler. Examples by Christian Rohfs, Feiniger, Graham, Katherine Dreier, and Karl Hofer furnish a representative cross-section of abstract painting.

D. B.

LIVELY, FANCIFUL THEMES CHARACTERIZE A SPRING GROUP EXHIBIT

THE spring exhibition at the Sutton Gallery consists of a group show of paintings by artists associated with more than one gallery in New York. Lebduska's familiar animals prance in a color-



LENT BY THE MUSEE DU LOUVRE TO THE FRENCH INSTITUTE

DUMONSTIER: "PORTRAIT OF A MAN," PENCIL AND RED CHALK

ful jungle—cheetah and deer, unreal in their brilliancy of hue, convincing in their actuality as though they were farm animals. Two canvases by Anne Goldthwaite, especially a study of the desert, with a charmingly delineated donkey, are appealing. An unusual painting by Eilshemus depicts a landscape with the figure of a woman. It might be, in its homely view, an illustration in a novel of the '90s. Nathan Hoffman, who presides at the gallery, contributes his *Sketch of a Girl*. In clear greys and blues he shows a feeling for the handling of light on the face of his subject. It is one of the outstanding paintings in the group.

J. L.

THE ELEGANT PORTRAIT OF AN EARLIER DECADE: LOUIS MARK

IN AN age of Scotch and Swing, an early twentieth century atmosphere of Tokay and waltzes—very much in keeping with the current Edwardian revival—is to be found in the colorful pictures exhibited by the Hungarian artist, Louis Mark, at the Tricker Galleries. In his work opulent wellbeing is reflected in portraits of fashionable ladies and in interiors rich with effectively rendered lace and silver. Portrayed in an Impressionistic technique recalling the manner of a Bonnard, untroubled creatures prepare for tea *en plein aire*, loll on sun covered grass, stand against glittering foliage, or enjoy the amenities of life in well furnished apartments. *Sunbeam in the Room* glimpses at the green and gold Baroque of middle Europe in another era, in *Before the Mirror* a silver-bodied blonde exhibits her lithe but rounded charms, *Spring Flowers* were carefully gardened to adorn a bountiful table.

The portraits—and this artist seems to be familiar both with the *Almanach de Gotha* and the American *Who's Who*—are gracious and decorative, that of Mme. Jolly Gergyely being a particularly

dashing pattern in black and white. Other beauties are represented by a sure brush in sparkling attitudes. D. B.

COMPETENT WORK SEEN AT THE NEW YORK WOMEN ARTISTS' ANNUAL

IN THE spacious quarters of the Riverside Museum the New York Society of Women Artists has an excellent opportunity to show its paintings and sculpture in the annual exhibit. Each artist is able to show several examples, and thereby to project a clearer impression than a single piece in a large jumbled exhibition can possibly accomplish. Lili Blumenau makes a very good showing in her group, both *Norwegian Landscape* and *Suburb* being remarkable for their grasp of spacial relationships, and rich in the interest of their backgrounds. Theresa Bernstein's *Figure Composition* reveals an ability to handle the complications of a three-figure group which actually achieves the quality of portraiture as well. Anne Eisner's two watercolors *Main Reading Room* and *Genealogy Room* both succeed in being studies of character, of unusual breadth. Her stroke with a wet brush proves to be articulate in its description of detail, exhibiting excellent control of the medium.

The quick, suggestive line of Lucie Hourdebaight is best seen in her *Landscape*, though *The Straw Hat* is also admirably sure in line. Among the best paintings in the exhibition are the watercolors by Ethel Katz. The effects she obtains in her skies, the sense of perspective in sketches which are at the same time reminiscent of Japanese prints, and her eye for composition which has coherence and balance make her work outstanding. Beulah

Stevenson's strong conceptions give to her six paintings a quality which arrests the spectator. So clear is she of her direction that she can experiment with and distort the elements of a painting and never fail in getting her meaning across.

The sculpture, shown in a room by itself, with plenty of space, is particularly effective. Minna Harkavy wins honors here. Her *Negro Head*, so bold in design, so soberly conceived and carried through is superb, and the brass *Torso* with its simplification of form has a balance and richness of texture. One can hardly help but be impressed by the huge *Elephant in taille directe* by Cornelia Chapin. She retains even in so massive a structure her mastery of form and miraculously smooth surface. J. L.

ISABEL WHITNEY, PAINTER OF VERDANT NEW ENGLAND LANDSCAPES

THE green of early summer predominates in Isabel Whitney's paintings which are the current offering at the Fifteen Gallery. Her view of landscape is essentially a romantic one whether her subject is the simple, earthy *New Furrows*, in which the reddish soil is sharply contrasted against bright green vegetation, or whether it is concerned with the blue-green shadows of *Young Summer*. The contour of land as it rises from a valley into warm, sunny hillsides is the basis of her designs, and she uses it effectively in a number of her canvases. *Housatonic* contrasts the quiet pool of the river with the swirling rapids which suddenly turn it into a torrent. Miss

Whitney's still-life studies are less imaginative, but the drawing in *Gardenia* reveals her excellent draftsmanship, and *Victorian Arrangement* a firm sense of design. The marble mantel against which she sets her white lilacs in the latter is well coordinated into the composition as a whole, the quality of its white and that of the flowers being interestingly compared. J. L.

ROUNDABOUT THE GALLERIES: THREE NEW EXHIBITIONS

AN EASTER parade of Oriental rabbits at Yamanaka's contains several hundred examples of an animal which has appealed for centuries to sculptors as a subject. The emphasis in this exhibition is on modern work in semi-precious stones such as amethyst, in coral, crystal, ivory and stone. These are quite literal interpretations, whereas the example from the Sung dynasty which is in marble is definitely stylized. Both the Chinese and Japanese see two rabbits in the full moon instead of the man and woman familiar to Western eyes. The Oriental lunar rabbits are perceived as pounding rice. Only one example of this symbolism is present in the Yamanaka collection. It is of cast bronze and is engaged in pounding something in a mortar, presumably rice.

GRAPHICS" at the Vendome Galleries is a black and white exhibition very uneven in its quality. Glenn Coleman's *Interior* is by all odds the best work exhibited, and it catches and holds the attention by reason of his imaginative use of the objects on a bureau, combined with an adroit view of the street as seen in its mirror. Edith Bry shows two prints, both smoothly descriptive of her subject. *Mexican Church Scene* is rhythmically executed in a technique of flowing ease which calls forth admiration. Gasparo's two views of the *Fair Grounds* are more ingratiating than much of the newspaper publicity on this subject, and suggest that an occasional interpretation of this scene be put into the hands of an artist who may work without the limits of commercial objective. Don Freeman's *Snow Shovelers* reveals the fluency of this interpreter of colloquial, city subjects.

WATERCOLORS of Puerto Rican flowers by Ellen Glines at the Studio Guild make as gay a showing as the Grand Central Palace Flower Show. The marvelous color of amaryllis, hibiscus riotously purple and dozens of exotic blooms unknown in this climate give the artist full rein for her love of brilliant color, and this she uses to its full advantage in the current large showing. Maude Kerns' work in another room reflects her mysticism, particularly strong in such paintings as *Color Poem*, which she has interpreted in four movements. *Suppression* and *Liberation* are the most expressive. Her color is pleasant and her conception of the material vigorous. Life on the West coast is attractively presented in several of her paintings, *Oregon Beach* being the freest in style.

Among the fifty watercolors which are the work of as many artists, Betty Carter's *La Colonade, Versailles* is well carried out as to design, Sarah Bard's *Third Street* compresses feeling into small compass and Gladys Atwood Ennis' *Twin Silos* gives her a chance at bucolic landscape in which she excels. The warm red of the farm buildings is the focal point for a design both strong and expressive.



EXHIBITED BY THE SOCIETY OF WOMEN ARTISTS, RIVERSIDE MUSEUM

"NORWEGIAN LANDSCAPE," A SPARKLING WATERCOLOR IMPRESSION BY LILI BLUMENAU

GUY FRANCIS'
PICTURESQUE
"TONTINE"



COFFEEHOUSE,
WALL STREET,"
CIRCA 1797

EXHIBITED AT THE NEW YORK HISTORICAL SOCIETY

New York's New Historical Museum

Opening of the Enlarged Buildings of the Historical Society

BY JEANNETTE LOWE

EVERY dyed-in-the-wool New Yorker—and this will include fervent Manhattanites who are natives of the South, the middle and the far West, as well as indigenous species—will be rewarded by a trip to the New York Historical Society, which has opened up in its renovated and enlarged quarters after having been closed for two years. Beginning in 1804 the Society has always had a building to house its collections of books, maps and paintings, but the present museum which reconstructs the past with concrete things of everyday life as well as with documents is a model of functionalism and taste.

Portraits of our ancestors, over five hundred, are now in galleries with the most satisfactory arrangements of sky light, and one may flit through the collection of the earliest, so strongly Dutch in style, the eighteenth century group which mirror the English portraitists, and linger perhaps in the room of paintings by American artists of artists. Copley's self-portrait of striking, rich color, and the Peales, ten of them on one canvas by Charles Willson, catch the eye. Presidents, governors and statesmen may have been painted by Stuart, West and Trumbull, but the professional and business groups contain fascinating revelations by less cele-

brated artists of New York's early robber barons. The literary group, Poe, Longfellow, Cooper and Irving has its own particular appeal, and in this bracket one finds no less than three women, none of them well known today as literary lights, but easily recognizable as subjects for portraiture.

The sculpture collection is enlivened by a gallery devoted to John Rogers' plaster groups, nearly every one of which were scattered broadside over the country during the '90s. A special room is provided for the original watercolor drawings by Audubon of the birds of America. New York City views, of course, are endlessly entertaining. Bowling Green with pigs and cows, and street life from the seventeenth century to the present in paintings and prints.

The Folk Art collection which was acquired last year from Elie Nadelman is one of the most interesting in the museum, and its installation illustrates a new point of view in antiquarian study. Shops of another time are set up so that an eighteenth century tobacconist may be seen with all its detail, and the apothecary shop of the same period is grimly realistic in certain particulars, such as a jar labeled "Leeches." Here too are the early American household utensils which make one



EXHIBITED AT THE NEW YORK HISTORICAL SOCIETY

RECONSTRUCTED APOTHECARY WITH OLD AMERICAN GLASS, FOLK ARTS GALLERY

(Cont'd on page 20)

ART THROUGHOUT AMERICA

BUFFALO: A SIXTH ANNUAL WESTERN NEW YORK EXHIBITION

THE astonishing increase of regional painting shows which may be taken as indicating a growing awareness of the native roots of American art may be best witnessed every spring when the season's crop of annuals brings no less than four important events to the smaller cities of New York State and the central section of the country. The enormous total of entries speaks for the enthusiasm of artists and their interest in placing their work before the public who, for their part have responded by generous donations of prizes. A certain percentage of these works will be privately acquired, others will enter museum collections, but even those which are only destined to obscurity will, during the few weeks of their exhibition have contributed to the education of a public eager to learn and quick to recognize an art which is truly its own.

As the first of the series of the Albright Art Gallery of Buffalo is presenting its Sixth Annual Western New York Exhibition, for which

artists of Buffalo and fourteen counties of the state submitted works. This annual show has grown in scope and popularity during the past years to the extent that the work of judging entries for it is almost more than a jury can cope with in a short time. The jury this year outdid themselves, for they had to select the present exhibition from over a thousand paintings and graphic works, and about one hundred sculptures. The final exhibition chosen consists of one hundred and twenty-five of the former and twenty-seven of the latter.

The jury who made the selections and awarded the prizes were Yasuo Kuniyoshi, the painter, Walter Pach, writer, and William M. Milliken, Director of the Cleveland Museum of Art. They had nine prizes within their jurisdiction, which the outstanding ones were awarded as follows: James Carey Evans Memorial Prize for the best painting to Edgar A. Batzell, Jr.'s *Fall Landscape*; Menno Alexander Reeb Memorial Prize for the best sculpture to *Sequoia* by Helen C. Woodams. Prize for the best landscape to David Pratt; for the best watercolor to Clifford P. Westermeier. The Patteran Purchase Prize, which is awarded to the artist having the best group

of works in the show, went to Ethel Johnt. By the terms of this prize the Albright Art Gallery may choose one work from this group for its permanent collection, and the painting chosen is an oil entitled *Belt Line*, a clean and charming scene of a rustic railway line passing through a small village whose existence is indicated by a delightful sequence of peaked roofs in gay colors.

There is still a popular prize to be awarded to the work in the exhibition voted the favorite of the greatest number of visitors. And the local Y. M. C. A. has also acquired a painting from the show, an annual prize purchase which they award to one of the local branches.

The jury was unanimous in declaring the work submitted as unusual in its frankness and sincerity, and commented particularly on the unhackneyed quality of the local point of view. Actually the caliber of the paintings and sculpture seen this year transcends that of any previous year, and it may well be that the opportunity of annually showing their work has increased the seriousness and industry of the artists of this region.

MILWAUKEE: ARTISTS OF WISCONSIN

ONCE again the jury of three men, composed of two out of town artists, Clarence Carter of Pittsburgh and Edgar Willer of Chicago and one local artist, Peter Rotier, has met and selected from a total of over six hundred and fifty entries the hundred and thirty-one pieces now being shown at the Twenty-sixth Annual of Wisconsin Painters and Sculptors current at the Milwaukee Art Institute.

The exhibition represents all Wisconsin art—conservative, middle of the road and modern—the best in the four media of oil, watercolor, tempera and sculpture. Substantial awards amounting in all to \$600 materially furthered local interest in the show and called forth works of more



EXHIBITED AT THE SIXTH ANNUAL WESTERN NEW YORK EXHIBITION, ALBRIGHT ART GALLERY, BUFFALO

"BELT LINE" AMONG ETHEL JOHNT'S GROUP OF OILS, PATTERN PURCHASE PRIZE WINNER

"RURAL SCENE, WISCONSIN" BY PETER ROTIER, AWARDED \$200 MILWAUKEE JOURNAL PRIZE

EXHIBITED AT THE TWENTY-SIXTH ANNUAL OF WISCONSIN PAINTERS AND SCULPTORS, MILWAUKEE ART INSTITUTE



than usual merit with First Prize (offered by the Milwaukee Journal) going to one of the judges for his unquestionably deserving *Rural Scene—Wisconsin*. A portrait in which the interest is divided between psychological overtones and a painter's problems is Charles Thwaite's head which won the \$100 Art Institute Medal. The figure is set uncompromisingly near to the spectator and painted with a vigor and clarity that contrast with the vaguely seen still-life forms in the background. A similar sum was offered by this institution as a purchase award and this went to Gerrit Sinclair's easy-going, colorful *Sunday Painters*. Among the remaining honors notice should also go to Robert von Neumann for his striking watercolor *Graveyard of Ships*, winner of the \$50 Purchase Prize.

CINCINNATI: ANOTHER SPRING ANNUAL

WITH representation of every point of view and giving an accurate cross-section of the artistic currents in Cincinnati, the annual spring exhibition of work by artists and craftsmen of greater Cincinnati opened on April 1 and will be seen through the month at the Cincinnati Art Museum.

A local jury selected by the artists' clubs did a splendid piece of work, and the young and progressive element has had a fair chance to exhibit its canvases. These young artists are the ones who supply the special interest in the show, although, of course, there are many able works from the more conservative wing among Cincinnati painters.

Several canvases stand out for particular merit, especially Myer Abel's monumental *Standing Nude* and his sketchy yet kinetic *Four Nudes in a Landscape*, Willson Y. Stamper's *Head of Virginia* beside his interesting, experimental *Head of a Girl*, and Carl Sand's evocative *Refugees*. Nor can one omit mention of Mabelle Richardson Stamper's entries *Revelations XVII, Verses 3-6* and *Imaginative Head*, which supply a genuine note of mysticism. Sydney Butchkes' *Pink Kimono* has a charm not entirely dependent on its fine color arrangement. Among others whose work should be watched are Paul Jensen, Lewis Lazaer and Hugo Valerio. Each displays a freedom and imagination that is refreshing. The watercolors as a whole are not as impressive as the oils, but outstanding are Reginald L. Grooms' *Rebecca of East Shoreham* and *Old Harbor* and two by Paul Craft.

BALTIMORE: MARYLAND ARTISTS SHOW FOR SEVENTH SUCCESSIVE YEAR

THE Baltimore Museum of Art's Annual which, for the past seven years has been making the local public aware of the painting and sculpture that is being produced in the state of Maryland, opened recently to disclose one hundred and thirty-four pieces by



EXHIBITED BY THE ARTISTS AND CRAFTSMEN OF GREATER CINCINNATI, CINCINNATI ART MUSEUM

"REBECCA OF EAST SHOREHAM" BY GROOMS, ONE OF THE MOST PROMISING WATERCOLORS

M. ANTOINETTE RITTER'S "SULPHUR PILE," WINNER OF A JUNIOR LEAGUE CASH AWARD

EXHIBITED AT THE SEVENTH ANNUAL EXHIBITION OF MARYLAND ARTISTS, BALTIMORE MUSEUM OF ART



eighty native artists. That the intention of this event is being fulfilled may be judged by the constantly increasing group of prizes offered by organizations and by private individuals which this year total nine in all.

The three Wilson-Levering-Smith Memorial medals awarded for distinguished work in the field of oil painting, sculpture and the graphic arts were won this year by Selma L. Oppenheimer for her farmyard scene, *Maryland Landscape*, by Mathilde M. Mylander for a stylized *Black Panther* in plaster, and by Mervin Jules for his satirical lithograph, *Rugged Individualist*. The Junior League cash award was given to M. Antoinette Ritter's *Sulphur Pile*, cleanly painted and handsome in design. A purchase award offered by the Friends of the Print Department of the Museum went to Charles O. Robinson for his entertaining conté crayon work, *Model Maker*.

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Complete View of Rembrandt

(Continued from page 13)

freedom of line work in the drawing and an openness in the shading which was most closely akin to his pen and ink work.

For specific mention among the group of Rembrandts is an especially fine impression of the *Return of the Prodigal Son* (Hind 1471), etched in the year 1636. This traditional religious subject recalling many treatments, especially that by Lucas van Leyden shown in the previous month, is in contrast not the episodic and detailed telling of the story, as much as it is the Prodigal's return, and the simple and genuine emotional value of the scene. Whatever may be the technical facilities, so well accomplished either in composition or rapid but correct draftsmanship, the interest was forever in Rembrandt's mind the poignant realization and sympathy with the tale. Of a slightly later period, 1654, is an unusual impression of the *Supper of Emmaus* (Hind 282), from the Theobald Collection, beautifully fresh in surface quality, the free treatment of the open linework, and the use of drypoint, in the handling of rich light effect.

Of the contemporaneous work by other Dutch etchers, the treatment of subject matter is specifically interesting. Adriaen van Ostade of Holland was perhaps more a painter than an etcher, still the plates which he left show a true appreciation of the medium. These prints come mostly between 1647-71, and have a distinct individuality in their treatment of the drawing of the figures, though never perhaps with the freedom of Rembrandt.

A fine impression of *The Painter's Studio*, and especially of *The Family* (R. 46) depict the homely interest of the Dutch interiors—the manifold clutter of utensils, appealing most generally, to their sense of genre. The Dutch being fond of festivals, such scenes are continually reflected as in Ostade's version in *The Festival Under the Trellis* (R. 47), or Cornelius Dusart's *Village Fête*, and give all the hearty and boisterous pleasures in which they delighted.

For further subject matter, Bercham gave perhaps the most sympathetic handling of the domestic animal, the most notable being *The Piping Shepherd*, (B. 8), or the prints from the series of eight animal etchings (B. 49-56)—the studies of individual goats, sheep and dogs.

Of special mention is an interesting etching by Waterloo called *The Little Hamlet* (D. 39), beside which is shown the preparatory pencil drawing, illustrating the manner of achievement and attendant preparation of such work. The freedom of the drawing in every instant is so closely adhered to as the technique permits.

In addition to the Backhuysens, one final item of interest is to be seen in a small and rare print by Hendrick de Goudt, whose series of night scenes taken after the paintings of the German Adam Elsheimer and others, once again illustrates a technical preoccupation of a treatment of light and darkness, a preoccupation first initiated by Rembrandt and reflecting the Italian connection.

New York's New Historical Museum

(Continued from page 17)

understand why the Colonists had wife after wife in quick succession to handle domestic instruments so heavy and awkward. Earthenware and lamps, glassware and a wonderful room of toys, wooden sculpture, ironwork and textiles—there are splendid collections of all of these, exhibited in such a way that life in that not-so-remote era is graphic and American handicrafts are shown in their evolution from European backgrounds.

Independents Hold an Own World's Fair

(Continued from page 11)

It is not entirely true that in an exhibition of this sort the "eye catchers" receive all of the attention at the expense of less assertive works, for the more blatant pieces often carry their condemnation with their noise, and quiet restful bits find a warm welcome from the over-taxed spectator. Oases are found in Sperry Andrews' atmospheric *Dusk*, the autumnal perspective by Giovanni Arata, the mellow shimmer of Nancy Berul's landscapes, Grieg Hovsep Chapien's clear evening scene, L. Greenberg's *Mt. Ranier* which captures the cool-smelling quality of the place, the decorative charm of Hilda Ratsep's trees, the delightful gaiety of Ina Story's pictures, and the amusing *Fantasia* of animal musicians by Krause.

COMING AUCTIONS

Lewisohn et al. Fine Etchings and Engravings

ENGRAVINGS and etchings by Dürer, Rembrandt, Goya, Whistler, Zorn, Bone, Cameron and other old masters, nineteenth century, and contemporary artists will be dispersed at public sale at the Parke-Bernet Galleries, Inc., on the evening of April 13, following exhibition there daily from April 8 and including Easter Sunday. This selection of over two hundred prints, representing sixty-four artists, derives from the collection of the late Adolph Lewisohn, sold by order of the executors, from the collections of Sam A. Lewisohn and Dr. Harold Havelock of Philadelphia, and an important Dürer from the collection formed by the late Mortimer L. Schiff and from other owners. Fine impressions of such masterpieces as Rembrandt's famous *Christ Preaching* etched about 1652 and *The Three Trees* about 1643, Dürer's *Adam and Eve* in the rare first state, the important Whistler portrait of Fanny Leyland, and Zorn's masterful portrait of himself with his wife are present.

Among the many other desirable prints are three Corot etchings of Italian subjects, four Goyas including *Bull Fight*, Dodd's por-



LEWISOHN ET AL. SALE; PARKE-BERNET GALLERIES

DÜRER'S "ADAM AND EVE" IN THE RARE FIRST STATE

trait of Muirhead Bone signed by them both, examples by Haden including a fine impression of the second published state of *Sunset in Ireland*, the two etchings by Rembrandt known as *The Little Jewish Bride* and *The Great Jewish Bride* for which his wife Saskia was believed to be the model and a superb impression on fine old paper of Dürer's *Little Horse*. A number of lithographs in the collection are of unusual interest; they include Cézanne's small version of *The Bathers*, a group by Rockwell Kent, *Nude Reclining*, and *Odalisque Couchée* by Matisse, *Nude Seated* by Picasso, and *Le Bon Graveur* by Toulouse-Lautrec.

Van Alen Furnishings and Rare Tapestries

IMPORTANT Gobelins and Aubusson tapestries, French and English furniture, European nineteenth century paintings, Chinese porcelains and paintings on glass, and Oriental rugs belonging to Mrs. James Laurens Van Alen will be dispersed at public sale at the Parke-Bernet Galleries, Inc., on the afternoon of April 15 following exhibition there from April 8 including Easter Sunday.

The five tapestries are a notable feature of the collection. Two are royal Gobelins armorial weavings of about 1690, companion hangings of a set designed by Charles Le Brun; they display in

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grandeur the arms of France and Navarre and were so popular with Louis XIV that he ordered four sets. Two matching Louis XVI Aubusson tapestries are floral compositions in an effective palette on a grey field, and the fifth tapestry of the collection is a Paris pre-Gobelins example, *Diana and her Nymphs*, one of a mythological series designed by Dubreuil under the artistic influence of Raphael and Guilio Romano and woven about 1630.

The furniture of the collection comprises French and English eighteenth century and period pieces. Among these are two Heppelwhite mahogany marquetry commodes in the French taste, the rounded double cupboards at the front inlaid with oval medallions enclosing two-handled urns, with further marquetry of trailing floral ornament. A Louis XV carved walnut armchair with the stamp of J. B. Boulard, who executed numerous pieces of fine furniture for the royal palaces, is covered in needlepoint of the period. A William and Mary black and gold lacquer cabinet is decorated with Chinese figures and landscapes and surmounts a carved and gilded stand.

Herzog et al. Color-Plate Books and Prints

THE Parke-Bernet Galleries, Inc., will disperse at public sale on the evenings of April 11 and 12 a varied collection of first editions and finely bound sets, autographs, sporting paintings, color-plate books, and Currier & Ives lithographs. The collection comprises property of the estates of the late Mrs. Edward N. Herzog



VAN ALLEN SALE: PARKE-BERNET GALLERIES

WILLIAM AND MARY BLACK AND GOLD LACQUER CABINET

and William Shillabar, both of New York, and property of John H. Mulliken of New Canaan, Conn., and other owners; it will be on exhibition daily commencing Friday, April 11. One of the most outstanding items is the Ormond G. Smith set of the original folio edition of Audubon's famous *Birds of America* with four hundred and thirty-five engraved plates colored by hand published at Philadelphia and Edinburgh, 1832-9. Kindred items in the sale are a copy in the original boards of George Harvey's *Scenes of Primitive Forest*.

The sale is further remarkable for two oil paintings of English coaching scenes by Henry Alken and clipper ship paintings by James E. Butterworth, celebrated marine painter of the last century.

Platt et al. Early Pewter and Americana

OF GREAT interest to collectors of Americana will be the collection which goes on exhibition at the American Art Association-Anderson Galleries on April 8, including as it does notable early American pewter, the private collection of P. G. Platt of

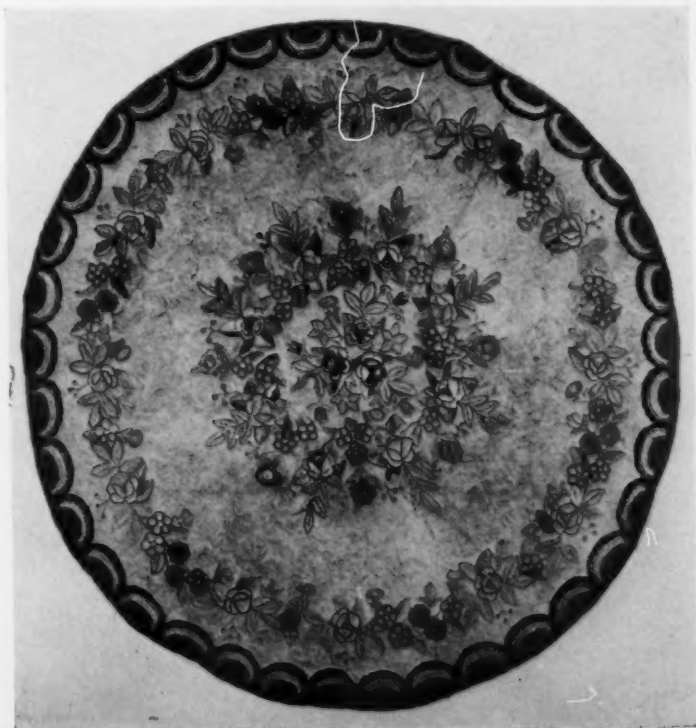


HERZOG ET AL. SALE: PARKE-BERNET GALLERIES

PLATE FROM HAVELL'S RARE WORK ON LILIES, LONDON, 1834 Wallingford, Pa.; historical blue Staffordshire; hooked rugs; Pennsylvania, Philadelphia, and New England furniture; and early American brass lamps and candlesticks. Also present in the sale, which comprises property of Joseph Walls, removed from his estate in Stamford, Conn., property of John T. Gillespie of Morristown, N. J., and other owners, is a group of English furniture. The collection will be dispersed the afternoons of April 14 and 15.

The collection of early American pewter formed by Mr. Platt during many years of search contains many little known pieces such as choice examples by Philadelphia, Baltimore, New York, Massachusetts, Rhode Island, and Connecticut pewterers in the form of plates, porringer, flagons, basins, pitchers, and other articles which made up the tableware of the early American colonists.

Hooked rugs comprise another group which has grown more and more attractive to the collector of Americana.



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MENSING SALE: FREDERIK MULLER GALLERIES, AMSTERDAM
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Harding Estate Furniture and Furnishings

A GROUP of furniture and furnishings from the estate of the late J. Horace Harding together with additions from other sources will be dispersed at public auction at the Plaza Art Galleries on the afternoons of April 12 through April 15, following exhibition from April 9.

Of note among the furniture are a pair of lacquered chairs of the Queen Anne period, as is a seventeenth century turned oak table, an inlaid mahogany curio cabinet and two finely carved Carrara garden tables. The silverware includes a seven-piece tea and coffee service and numerous Sheffield plate items. In addition to a selection of American and Continental paintings the sale also offers a variety of lead garden sculpture of a decorative type and a wax mask of Pavlova, companionpiece to the one in the Metropolitan Museum.

EUROPEAN AUCTIONS

Master Prints from the Mensing Collection

A FAMOUS collection of graphic art, property of the late Anton W. M. Mensing, formerly head of the auction house of Mensing & Son of Amsterdam, will be dispersed at public sale at the galleries of Messrs. Frederik Muller & Company on April 25, 26 and 27 following exhibition from April 22.

The principal feature of the Mensing collection is the remarkable group of Rembrandt etchings which comprise in all seventy-one catalogue lots. Of great rarity among these is a brilliant proof of *The Descent from the Cross*, a *Death of the Virgin* with wide margins and a *Woman at the Bath* on Japan paper which was formerly in the Barnard and Rudge collections.

Prints from the fifteenth to the eighteenth century follow with Aldegrever, Altdorfer, Beham, Van Meckenem and Schongauer among the early masters. Important items are several series of prints by Pieter Breughel the Elder representing landscapes, religious themes, virtues and vices and allegories which will be sold in unbroken sets. No less than twenty-three Dürer engravings include some of the less known subjects in addition to *The Great Fortune*, *The Great Horse*, the coat of arms with the cock and *St. Hubert* in magnificent state with narrow margins. A large collection of portraits also appears. The Van de Velde, Teniers, Bol, Van Ostade, Potter, Ruysdael and others follow, completing this graphic review of the art of the Netherlands.

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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
ACA, 52 W. 8.	Art Young: Cartoons; Aaron Douglas: Paintings,	April 9-15
Ackermann, 50 E. 57	XVIII Century Flower Paintings, Prints,	to April 15
American Academy, 633 W. 155	Platt Memorial Show,	to April 30
American Artists School, 131 W. 14	Simon Ross: Paintings,	to April 15
American Place, 509 Madison	Arthur Dove: Paintings,	to May 15
American Woman's, 353 W. 57	Group Show: Paintings,	to May 3
Arden, 460 Park	Albert Stewart: Sculpture,	to April 22
Argent, 42 W. 57	Zimmer, Samuel, Porter: Paintings,	April 10-22
Arista, 30 Lexington	Ethel McPherson: Paintings,	to May 1
Artists, 33 W. 8	Werner Drewes: Paintings,	to April 17
Art Students League, 215 W. 57	Scholarship Paintings,	April 11-22
Babcock, 38 E. 57	XIX Century Americans: Paintings,	to May 1
Barbizon-Plaza, 101 W. 58	G. Wiegand; F. Dixon: Paintings,	to April 15
Bignou, 32 E. 57	Lurcat: Gouaches,	to April 15
Bonestell, 106 E. 57	Ben-Zion: Paintings,	to April 15
Boyer, 69 E. 57	David Burluk: Paintings,	to April 23
Brooklyn Museum	International Exhibition: Watercolors,	to April 30
Buchholz, 32 E. 57	Despiau: Sculpture, Drawings,	to April 15
Clay Club, 4 W. 8	Animal Sculpture,	to May 6
Clayton, 20 E. 58	William J. Scott: Paintings,	to April 15
Contemporary Arts, 38 W. 57	L. Zechlin: Paintings,	to April 22
Decorators Club, 745 Fifth	H. Nordhausen: Paintings,	April 11-25
Delphic, 44 W. 56	Berdecio: Murals,	April 10-22
Downtown, 113 W. 13	William Steig: Sculpture,	to April 15
Durand-Ruel, 12 E. 57	Renoir: Portraits,	to April 15
Eighth St., 52 W. 8	Adams Garrett: Paintings,	April 9-26
Federal, 225 W. 57	Berenice Abbott: Photographs,	April 12-22
Ferargil, 63 E. 57	Julius Delbos; R. Cheney: Paintings,	to April 16
Fifteen, 37 W. 57	Isabel Whitney: Paintings,	to April 15
French Art, 51 E. 57	Modern French Paintings,	to April 15
French Institute, 22 E. 60	XVI Century Portrait Drawings,	to April 15
Freund, 50 E. 57	American Primitive Portraits, Landscapes,	to April 15
Grand Central, 15 Vanderbilt	Jacovlev: Paintings,	April 11-29
	Woodward; Hasselriis: Paintings,	to April 15
Grand Central, 1 E. 51	Nichols: Paintings; Ceramics,	April 10-22
Grand Central Palace	Independents: Paintings, Sculpture,	to April 19
Grant, 175 Macdougall	E. Weill; Fine Arts Guild: Paintings,	to April 17
Harlow, 620 Fifth	Russell Flint: Watercolors,	to May 1
Harriman, 63 E. 57	Botkin: Paintings,	to April 22
Kennedy, 785 Fifth	Disney: Drawings,	to April 25
Keppel, 71 E. 57	Color Sporting Prints,	to April 15
Kleemann, 38 E. 57	Thomas Fogarty: Paintings,	to April 15
Knoedler, 14 E. 57	"Classics of the Nude": Paintings,	April 11-29
Kraushaar, 730 Fifth	John Sloan: Paintings,	April 10-May 6
John Levy, 11 E. 57	Barbizon School Paintings,	to April 15
Julien Levy, 15 E. 57	Salvador Dali: Paintings,	to April 17
Lilienfeld, 21 E. 57	Duffy: Watercolors,	April 15-May 13
Macbeth, 11 E. 57	Ogden Pleissner: Paintings,	to April 24
Matisse, 51 E. 57	Joan Miro: Paintings,	April 10-May 6
Mayer, 41 E. 57	Brockhurst: Watercolors, Drawings,	April 10-29
Mercury, 4 E. 8	Group Show: Paintings,	to April 15
Metropolitan Museum	Victorian and Edwardian Dress,	to April 23
	American Pewter,	to April 16
Midtown, 605 Madison	Doris Rosenthal: Paintings,	to April 15
Milch, 108 W. 57	John Whorf: Paintings,	to April 22
Montross, 185 Fifth	A. Schwieder Group: Paintings,	April 10-22
Morgan, 37 W. 57	Olive Leonhardt: Paintings,	to April 15
Morton, 130 W. 57	Group Show: Paintings,	to April 29
Municipal, 3 E. 67	N. Y. Artists: Paintings, Sculpture,	April 12-30
Newhouse, 5 E. 57	T. Kernan: Paintings, Needlework,	April 10-22
New School, 66 W. 12	Ruth Staudinger-Rozaffy: Photographs,	April 10-22
Museum of the City of N. Y.	History of the Crystal Palace,	to Sept. 1
N. Y. Public Library	Cadwallader Washburn: Prints,	to May 1
Nierendorf, 18 E. 57	Nature Forms in Art: Paintings,	to April 18
Parish-Watson, 44 E. 57	Wm. Randolph Hearst Collection,	to April 15
Passedoit, 121 E. 57	Edwin Dickinson: Paintings,	April 10-29
Pen & Brush, 16 E. 10	Spring Show: Paintings,	to May 1
Perls, 32 E. 58	Picasso before 1910: Paintings,	to April 29
Rehn, 683 Fifth	Peggy Bacon; Raphael Soyer: Paintings,	to April 29
Reinhardt, 730 Fifth	Frederick C. Sbrady: Paintings,	to April 15
Riverside, 310 Riverside	N.Y. Women Artists: Paintings, Sculpture,	to Apr. 16
Schaeffer, 61 E. 57	Old Masters,	to April 15
Schneider-Gabriel, 71 E. 57	Diminutive Paintings,	to May 1
Jacques Seligmann, 3 E. 51	"The Stage": Paintings, Sculpture,	to April 22
Snyderman, 1 E. 59	English, French, American Miniatures,	to April 25
Sporting, 38 E. 52	Sporting Watercolors,	to April 22
Sterner, 9 E. 57	Natalie Hammond: Paintings,	April 10-22
Studio Guild, 730 Fifth	Glines; Kerns: Paintings,	to April 15
Sullivan, 460 Park	Peter Hurd: Paintings,	April 11-29
Sutton, 385 E. 57	Group Show: Paintings,	to April 15
Tonying, 5 E. 57	Chinese Bronzes, Pottery, Jade,	to April 15
Tricker, 19 W. 57	Louis Mark: Paintings,	to April 15
Uptown, 249 West End	Abbey: Paintings,	April 10-May 4
Valentine, 16 E. 57	Meraud Guevara: Paintings,	April 10-22
Vendome, 339 W. 57	Group Show: Graphics,	to April 15
H. D. Walker, 38 E. 57	P. Paccard: Paintings,	April 10-22
Walker, 108 E. 57	George Grosz: Paintings,	to April 15
Wells, 65 E. 57	Modern Chinese Paintings,	to April 15
Westermann, 20 W. 48	Late Gothic Art,	to April 14
Weyhe, 794 Lexington	Adolf Dehn: Paintings,	to April 15

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Read what
Edward Alden Jewell
Art Critic of The New York Times
Says about The Art News

The March 25 issue of the Art News serves, and serves illuminatingly, as a catalogue for the Renoir show at the Durand-Ruel Galleries. In this issue, which lists and reproduces the items exhibited, Dr. Alfred M. Frankfurter draws together the various phases involved.

It may be deemed appropriate also, here, briefly to speak of the 1939 Art News Annual, published a few weeks ago. Like its predecessors, this year's volume is lavishly illustrated, thirteen of the plates being in color. It runs to nearly 190 pages. Two articles on Flemish art, one of them by Max J. Friedländer, the other by Leo van Puyvelde, lead off. They have a special pertinence apropos of the exhibition of Flemish painting that opened some time ago in Worcester and is now in progress at the Pennsylvania Museum in Philadelphia.

A very interesting feature of the annual is a quartet of reminiscences by artist, critic, dealer, collector, grouped under the general head: "Four Memoirs of the Growth of Art and Taste in America." These are contributed by, respectively, Walt Kuhn (who tells the story of the Armory Show of 1913), Henry McBride, Dikran G. Kelekian and Sam A. Lewisohn.

Other generously illustrated articles are: "Great Chinese Sculpture in America," by Martha Davidson; "Master Drawings of the Renaissance," by Dr. Frankfurter; "Decorative Art and Life Under the Four Georges," by Frank Davis, and "Thirty-three Masterpieces in a Modern Collection" (that of Stephen C. Clark), by James W. Lane.

Reprinted from The N. Y. Times, April 2, 1939

SPECIAL OFFER

While copies last, we will send you BOTH issues described by Mr. Jewell, at the special price of \$2 postpaid. The March 25th issue contains a self-portrait by Renoir in color, making a total of 14 full-color plates in all. You *must* order at once.

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Decorative

OBJECT OF THE WEEK



LEATHER chairs of this type were made for hall porters, and are to be found serving that function in the great houses of England, and in clubs. The shape probably evolved from that of a sedan chair, and must have been practical in keeping out the draughts in chilly stone halls. Its wood is mahogany and the compartment of the lower section was, of course, for the tools of the porter's trade. The chair is upholstered in pigskin. The tanned skins of animals, treated in many ways for strength, permanence and decorative interest, yield an unlimited palette; the great variety of textures are the product of manufacture as well as nature. Skins, sometimes untanned and with the hair not removed, were used in the most ancient periods before weaving was known, and after for their strength and availability. There seems never a time when leather was not used for seats but it comes into special favor in styles of the masculine character. All the earlier Renaissance types, particularly Spanish and English, favored leather upholstery and special processes of embossing, tooling, painting and gilding the material were disseminated by the Spanish craftsmen in the sixteenth and seventeenth centuries. The decorative pattern of this chair is emphasized by the studding of the brass nailheads, a style which developed during the sixteenth century in Italy particularly. The sturdy, durable quality of this piece of furniture seems the embodiment of English substantiality, to say nothing of the uncompromising stability of its monumental classic design.

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